

Cultural function and modern inheritance of yi nationality lacquer painting skill

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Abstract: In the previous studies on yi nationality lacquer, scholars mostly studied the shape, pattern, function and industry of lacquer, but few studied it from the cultural perspective. With the development of The Times and the integration of different cultures, lacquerware is no longer a daily item for every Yi family, and its cultural connotation is paid little attention to. Based on the method of literature research and field research, the research will study the cultural origin, cultural structure, characteristics and functions of liangshan Yi lacquer ware in Sichuan and its cultural connotation, and put forward suggestions for the development of Liangshan Yi lacquer ware.

Keywords: Yi culture, Yi lacquer ware, Lacquer culture

There are many ethnic minorities in China. The accumulation and precipitation of thousands of years of culture have created the colorful images of ethnic minority culture. Every nation has its own unique cultural symbols, which have been born, changed and fused over time. Some have been abandoned by time, while others have become more and more brilliant. National culture is an important product of national historical development. There are many definitions of national culture, but it is generally agreed that it should be distinguished from the broad and narrow perspectives. The narrow sense of national culture pays attention to the spiritual culture in the history of national development. The national culture in the broad sense represents the national culture in the general sense, including material culture, spiritual culture and system culture, which is the sum of the material and non-material culture created in the process of the development of all nations. The Yi people living in Liangshan, Sichuan province have their own painting techniques with a long history and exquisite workmanship. Yi lacquerware is not only the crystallization of national wisdom, but also an indispensable part of Yi culture. It occupies an important position in the history of ethnic lacquerware. In 2012, the 12th Five-Year Plan on The Cause of Ethnic Minorities issued by The General Office of the State Council mentioned: "Strengthening the protection of ethnic minority cultural heritage, and implementing rescue protection of endangered ethnic minority intangible cultural heritage projects... It has great practical significance and far-reaching historical significance ". On June 7, 2008, yi lacquerware painting skill was approved by The State Council to be included in the second batch of national intangible cultural heritage list. Geographically, the most representative yi lacquerware are

dafang Yi lacquerware in Guizhou province and Liangshan Yi lacquerware in Sichuan Province. The lacquerware in Apruha Village in Xide County is also the representative of yi lacquerware in Sichuan province. Jiwu Wuqi, the 16th generation inheritor of the Jiwu family in Apruha Village, is a national non-inheritor of yi nationality's lacquerware decorating skill. Professor Liu Yaohan of Chinese Academy of Social Sciences spoke highly of Jiwu's lacquerware: "Xide yi lacquerware tableware is the oldest traditional craft of Liangshan Yi people with simple and elegant style. It is deeply loved by yi people and people from all walks of life at home and abroad. We hope to protect and develop it in the process of modernization." While most scholars and society focus on the painting technique and gorgeous appearance of yi lacquerware rather than the cultural connotation, Mr. Jiwu has been expanding the scale and scope of lacquerware production, and has done some rescue writing materials and archiving work. Research on the culture and function of Yi lacquerware is a relatively missing part of scholars' research. Therefore, this study will use the methods of literature research and field research to study the cultural origin, cultural structure, characteristics and functions of liangshan Yi lacquerware, analyze its cultural connotation, and put forward suggestions on the protection and development of Liangshan Yi lacquerware.

1. Cultural origin of lacquer ware of Yi nationality

In liangshan many stories circulating about with the legend of yi lacquer history, one of the most popular version is DE gang plusyoo lacquer said, this legend has appeared in many academic articles, such as the museum of liangshan prefecture assembly of liangshan yi nationality cultural relic atlas lacquer, Peng Bin written summary of liangshan xi DE yi lacquer and yi folk song "the beginning of all things". The general content is: "According to legend, there was a yi people named Di Hepu, who was a famous woodcraftsman and was best at making bird-shaped wine ware. He dreamed that the bird-shaped wine pot he had made turned into a magic bird and flew into a large forest. He immediately rode after it and saw that the wooden birds turned black as they flew over the sulacquer tree, and dyed red and yellow as they flew over the azaleas forest. Inspired by this, Diyifu took lacquer from the forest sumac trees and painted the natural lacquer on a single wooden vessel, making it not only calm and harmonious, but also shiny and bright....." (Ma, J. W., 2017) In the historical documents of the Yi people, Kezhe, it is recorded that "The rolling felt with elastic hair was first invented by Ayoa; Three-color lacquerware ah Huo and come to invent; Gold and silver ornaments were invented by Emuah Huolai; Cutting and mending jinjue Wuji to invent; Spinning and weaving pumoni clothes to invent....." (Ma Shan, 2009)

Regardless of the origin of the legend, the central idea reflects the original religious belief of the Yi people, namely ancestor worship and animism.

2. The historical and cultural connotation of yi lacquer ware

According to fang Guoyu's History of Yi people, the Yi people originally lived in the northwest of China, and then moved south for some reason. Some families migrated from Yunnan and Guizhou to The Liangshan area of Sichuan. Because the terracotta items, such as easy broken in the relocation process, and ancestors Yu Shiyi people use local materials, through the timber wood, with cattle, sheep or other animals skin, horns, hoofs, make skin tires Angle, with three color raw lacquer decoration, made for the development of life tableware, wine, BingXie, harness, multiplier, etc., in order to meet the needed for daily life. Pan Lin mentioned in His Book On the Lacquerware Culture of Meigu Yi Nationality that the craftsman class called "Lugo" appeared very early in the history of Yi nationality, and the lacquerware craftsman was the most prominent one in its craft inheritance. According to Ben Shifubo, a famous lacquerware craftsman in Hougumo township, Meigu County, there are 67 generations of his generation since Gomenani began to make lacquerware. According to the genealogies, he is of the same age as Mobi Shizhu, the master of Bimo. That is to say, the Bimo culture and lacquerware culture came into being in the same age. At this stage, the ancestors of Yi nationality gradually transited from hunting to farming, thus producing and promoting the improvement of lacquer craft level to meet the needs of production and life. And SaWu cattle by in yi's ancient civilization in the history of yi's ancient civilization, "wrote archaeology to testify before the ancient yi language from the xia dynasty, the early 1950 s in xi 'an banpo yangshao cultural relics unearthed more than 6000 years ago in symbols and yi language are similar, some symbols on the pottery fragments by eight jade researcher li translation for: "Bottles, POTS, bowls, jars, weng dui... . The lines drawn by the decoration techniques on the cultural relics can also be deciphered by the Yi language. The types of cultural relics are similar to yi lacquer ware, and the use of color can be seen that the crafts of Yangshao cultural relics during this period are similar to lacquer ware. Associate professor of sichuan fine arts institute He Haoliang in liangshan ZhaoJiao, meigu, ganluo, xi county, such as on-the-spot investigation, and visited the liangshan slavery museum collection of treasures, he found that yi lacquer not only in the aspects such as modelling, decoration, color more similar to the neolithic pottery, and its use TaiZhi tyres are wood, also seem crude process means. He Haoliang mentioned in the article When Chinese lacquer Ware was Used that "Liangshan Yi lacquer ware is the source of lacquer art" and "Yi lacquer ware can be regarded as a living fossil in the development history of Chinese lacquer culture..."

Among all the studies on the similarity between yi nationality's lacquerware and other civilizations, the lacquerware of chu period is the most obvious one. The similarities between them lie in that "black is the most respected", "red is the most valuable" and "yellow is the most beautiful". Under this common ground, the most ancient lacquerware unearthed is from Chu, while the most modern lacquerware is from Yi nationality. In records of the Grand Historian, there is a record of chu people "going black", and black is the main tone in lacquer ware. Yi people also worship their ancestors with animals of pure black fur. The water flowing through nuosu (Yi) is called Nuori or Ruoye, which means "black water" and refers to the Yalong River, jinsha River and Wujiang river in general. Chinese New Year pig can only use black wool pig, white and flower pig should not be used (Qiesa, 2002).

To sum up, there has never been a complete and exact definition of the origin of yi lacquerware. Each source has certain truth and corresponding historical evidence, and each statement leads the academic circle infinitely closer to the historical and cultural origin of lacquerware from different perspectives, but it still remains mysterious, leaving many unsolved mysteries. We can see that the yi people's living environment, background, material conditions, as well as religious belief, worship spirit and other factors have to some extent become one of the cultural connotation of yi lacquer. The modern preserved lacquerware and the cultural relics related to yi nationality lacquerware constantly excavated also reflect the integration and change of history, culture and life of its generation, development and innovation.

3. Function analysis of yi nationality lacquer ware

Natural lacquer, it is one of the earliest organic coating that uses on human history, the earliest use lacquer history still cannot judge up to now, from Wang S.X. (2013) place is written "Chinese ancient time lacquer is miscellaneous narrate" in know early in the primitive society before 3000 years already had the appearance of thin embryo zhu lacquer(Wang S.X., 2013). As the oldest birthplace of lacquerware, China has a wide variety of lacquerware categories, which can be classified into wood tire lacquerware, pottery tire lacquerware, jade inlaid lacquerware, leather tire lacquerware.

The Yi people living in Liangshan area of Sichuan province have their own set of lacquer craft, which is generally based on wooden lacquerware, and developed to the later stage, with wood, leather, bamboo, horn, bamboo, leather and other fetal materials, and special lacquerware made of hooves, such as eagle claw cups. Padding making raw materials such as wood fetal lacquer chosen is birch, tree such fine timber, the original is iron with a sharp knife on the spiral grinding machines, pedal hand spin, with a flat iron to shave, cut, cut, a modern is more automated machines, xide craftsman, the ancient yi lacquer peace said individual lacquer ware factory now often buy ready-made wood from the hand of the villagers in the village. Lacquer is the raw lacquer filtered with brown and mixed with red, yellow and black colors of cinar, stone yellow and pot smoke. Many scholars call it the "three-color culture" of Yi people. Contemporary yi lacquerware is still based on black lacquer, decorated with red and yellow lacquer, and decorated with innovative green lacquer by a few handicraftsmen. So far, many enterprises have begun to use paint instead of raw paint. According to the function of yi lacquer ware, we can divide it into tableware, wine ware, weapon, horse harness and religious utensils.

3.1 tableware

Tableware is inseparable from its food culture. Yi people like eating "tuo tuo meat" namely, mutton, pork, beef, chicken cut into large pieces of simple cooked sauce mix on again, thus serving the paint plate capacity is bigger also, the paint at the bottom of the dish made by shallow concave arc, lacquer plate edge curved upward, the base is shaped like a frustum of a cone, yis pronunciation "face", suitable for stacking tuo tuo meat and potato, corn and other food. In the early days of the Yi people, spoon was more used than chopsticks. Lacquer spoon was called "Ma Shi Zi" in Chinese

with the pronunciation of "Ai Chi". The handle of the spoon was as long as chopsticks, and the spoon was semi-eggshell-shaped, with one big semi-circle and the other small semi-circle. Along with the culture of the Yi nationality and foreign countries, the lacquer bowl, lacquer plate and lacquer bowl in the Yi family are often replaced by pottery bowl and porcelain bowl. However, "Ma Shi zi" is still a necessary tableware in the family, which is believed to be much more practical than the ordinary small spoon. The author thinks that this is related to the yi people's habit of having soup at every meal. Therefore, lacquer ware culture is closely related to its food culture.

3.2 wine

According to "He Qing Fu Zhi · Custom" recorded by Kangxi: "Yi is common, drinking will cheer. Yi people are addicted to alcohol. At weddings and funerals, men and women gather to drink, hand in hand around, jumping and cheering, yi people sing all night long as a musical play." During the Festival, visiting relatives and friends, entertaining guests and even in modern interpersonal communication, wine is indispensable to the Yi people. Sacrifice to ancestors, weddings and funerals and wine are inseparable. In the Yi region, there is a saying that "no banquet is possible without wine, and no banquet is possible without rice and wine". In the ancient customs of Yi people, wine is a necessary tool for people to show etiquette and communicate with each other. It is also a flavoring agent in People's Daily life and plays an important role in the life of yi people. Wine culture is inseparable from lacquer ware. The yi wine ware is divided into a jug and a wine cup, and sometimes the wine is served in a bowl to express national enthusiasm and fortitude. The top of the pot is in the shape of a gourd. The body is either round or flat, and a wooden stick like a straw is embedded in the bottle, which is called "Salabo" in Yi language. The wine is sucked into the pot through a small hole in the bottom and then sucked through a straw on the shoulder. The hole in the bottom of the pot does not leak because the straw is inserted straight into the bottom of the pot, and the hole connects the pipe from the bottom of the inside to the top. So the drinks don't go out. Easy to carry and use.

Wine cup is divided into pigeon cup, ox horn, antelope horn and eagle claw cup and ordinary wine cup. Among them ox horn, sheep horn, eagle claw cup is the most unique. With cattle, antelope horns as the bottom, and then decorated with paint. Eagle claw cup is pronounced "Jiuxi Zorai" in Yi language. The base of the cup is made of eagle claw as the foot tire. The body of the cup is still made of wood tire. The existing eagle claw cup belongs to the ancient handicrafts for collection. Ordinary wine glasses are also divided into different sizes. For strong wine, small or medium glasses are used. For beer, large glasses or other glasses with larger capacity are used.

3.3 weapon

In ancient times, the Yi people were skilled in warfare and were very sophisticated in the making and use of weapons. The materials are mainly iron, wood and leather, and there are bows, crossbows, knives, swords, quivers, spears, shields, helmets, armor, elbow guards, neck guards, wrist guards, horns, powder guns, three-beard forks and so on. Armor is a lacquered body suit made of raw animal skin. The chest and back are divided into two pieces, the lower part of which is conjured by many

small skins, like short skirts, to protect the abdomen. Shields are mostly painted with leather tire paint, but also have leather wood tire, round. The leather tire shield is concave in the center and convex outside. There is a leather rope tied inside for flexible defense.

3.4 harness

The Yi people live in a mixed and small community. The Yi people generally live in places with high mountains, where transportation is difficult. Horses are an indispensable means of transportation. In ancient times, in Meigu County of Yinuo dialect area and Puge County of the local language area, the heart of Liangshan Yi nationality, the folk production of lacquer ware, wine ware, tableware and weapons, but also the production of horse harness. Horse racing is one of the customs of yi torch Festival. On festival occasions, horse owners always dress up their horses delicately, with gorgeous saddles and exquisite halters, whose horses are more powerful always welcome more applause. The Yi people especially love horses and are particular about their harness. Saddles and halters are exquisite and beautiful, and some are inlaid with gold and silver.

3.5 Multiplier

For "Bi Mo" and "suni" held the ceremony used, bamboo and wood tire lacquer ware. "Escapement" is a flat fan, the fan is bamboo strip handle is wooden, the top of the handle bone extends out of the fan, into a ladder. Males on either side, beak forward. There are two monkeys on the handle. Fan handle engraved pattern, plain paint. When bimo conducts sacrificial rites and exorcises evil spirits, he holds a fan-like instrument in his hand. The Yi language translates "jueke" into "god fan" in Chinese. Ancient Yi records that Bimo began to use qiongbu for exorcism in what the Yi people called qiongbu period.

4. Cultural structure analysis of yi nationality lacquer ware

4.1Material culture of Yi lacquer ware

4.1.1Natural lacquer

Natural lacquer, it is one of the earliest organic coating that uses on human history, the earliest use lacquer history still cannot judge up to now, from wang Shixiang place is written "Chinese ancient time lacquer is miscellaneous narrate" in know early in the primitive society before 3000 years already had the appearance of thin embryo zhu lacquer. Ergu Heping, a lacquerware maker from the Yi ethnic group in Xide County, said individual lacquerware factories now often buy ready-made wooden tires from villagers. Lacquer is the raw lacquer filtered with brown and mixed with red, yellow and black colors of cinar, stone yellow and pot smoke. Many scholars call it the "three-color culture" of Yi people. Contemporary yi lacquerware is still based on black lacquer, decorated with red and yellow lacquer, and decorated with innovative green lacquer by a few handicraftsmen. So far,

many enterprises have begun to use paint instead of raw paint.

4.1.2 Base material

In general, wooden lacquerware is mainly used. In the later stage of development, lacquerware is made of wood, leather, bamboo, horn, bamboo, leather and other materials. In particular, lacquerware made of hoof tires is used, such as eagle claw cups. Which make yi lacquer wood is the most common, the largest number of fetal lacquer, padding making raw materials such as wood fetal lacquer chosen is birch, tree such fine timber, the early end of wooden tire are pure handmade by craftsmen, now generally produced by the machine, and a certain scale of family workshops, also can buy directly from villagers wood. Compared with birch, bauhinia, more precious fetal bottom, the corresponding number of existing lacquer ware is also less. Most of the exquisite and rare lacquerware are leather horn wares. In addition to leather horn wares, there are also shoe and claw lacquer wares, which are more unique. The lacquerware made of leather horn and foot and foot constitute one of the characteristics of traditional lacquerware of Yi nationality in Liangshan. The traditional leather tire lacquer ware of Liangshan Yi nationality mainly includes armor and helmet, muzzle, armguard, shield, horse bridle, leather wine cup, leather bowl and so on. Horn claw foetus has ox horn cup, antelope horn cup and eagle claw cup.

4.2 The institutional culture of lacquerware of Yi nationality

4.2.1 Transmission system

Taking Apruha Village of Xide County as an example, the inheritance system of Jiwu family as the representative. When most families were backward, the Giwu family had relied on lacquerware to earn part of their income. Xu Rong mentioned in her research on the Jiwu clan in Apruha Village: Compared with the families of the same status, the Jiwu clan, which obtained additional income through lacquer production, was richer than 'A jia', 'Ga xi' and 'Qu nuo', a part of the same rank .

Affluence here refers to relative affluence in the context of general material poverty at that time, and lacquerware production can only supplement the inadequacy of agricultural productivity, which is not enough to accumulate assets and expand scale, but it can solve the problem of livelihood difficulties to a certain extent. Therefore, the Jiwu family also inherited lacquerware skills, following the "male not female", to ensure that their own skills do not fall into other families.

In the modern inheritance of yi lacquerware, jiwu Wu, the non-hereditary inheritor, broke the historical system of "passing from son to daughter, passing from inside to outside" and taught his own daughter and other female apprentices skills..

4.2.2 Festival sacrifice system

Yi people have many festivals with strong primitive religious colors. Before and after the festivals, families will also hold blessing ceremonies with small families as units. Invisibly, a system was formed that everyone had to follow. The most representative of the torch Festival, yi festival, and

other traditional festivals.

The ritual time around the Torch Festival and the Yi year is usually calculated by the designated bimo of each small family. The utensils used in the ritual include willow branches, rice, hard-boiled eggs, designated livestock (usually sheep, pigs, chickens, cattle) and lacquerware. The use of lacquer ware here is divided into bimo props and their own prepared utensils. Religious utensils in lacquerware are all bamboo and wood lacquerware. "Escapement" is a flat fan, the fan is bamboo strip handle is wooden, the top of the handle bone extends out of the fan, into a ladder. Males on either side, beak forward. There are two monkeys on the handle. Fan handle engraved pattern, plain paint. When bimo conducts sacrificial rites and exorcises evil spirits, he holds a fan-like instrument in his hand. The Yi language translates "jueke" into "god fan" in Chinese. Ancient Yi books record that Bimo used qiongbu to drive away evil spirits in what the Yi people call qiongbu Period, that is, ancient times. The props prepared by the family are different for each family. Generally, they are small wine cups for wine and wooden bowls for rice, which are pronounced "kuzu" in Yi language. To perform the ceremony, a lacquerware cup filled with wine and a bound willow branch are inserted into a lacquerware wooden bowl filled with rice, and then the bimo chanting ceremony begins

4.3 The spiritual culture of lacquer ware of Yi nationality

4.3.1 The father's line carries on the spirit

As can be seen from the source of the lacquerware orally narrated by each lacquerware producing family, they all have a similar point of view that the invention of lacquerware is related to their own family, and the pride of telling the story is also evident. It can also be seen from the inheritance instruction of the Jiwu family that the inheritance of lacquerware skills follows the ancestral instruction of "passing on the lacquerware skills not to pass on the lacquerware skills" (He H.L. 2000), so as to prevent the skills of the jiwu family from flowing into other families.

He Haoliang, associate professor of Sichuan Fine Arts Institute, once mentioned after field investigation in Liangshan Zhaojue, Meigu, Ganluo and Xide counties, Lacquerware of Yi nationality and lacquerware craft of Neolithic age are equally primitive and simple. No matter the material, shape, decoration and color of lacquerware are taught in strict accordance with "ancient rules and instructions, handed down from father to son, copied gourd painting is inherited unchanged, and no change can be made at will if the method is made. Because of the yi nationality's inherent cultural inheritance mode, the brilliant original lacquer culture of China has been maintained up to now. It can be seen that the production of yi lacquerware in Liangshan region also reflects its strong spirit of paternal worship.

4.3.2 The spirit of "tri-color culture"

Yi lacquer ware from the appearance can obviously see the "three-color culture" worship spirit. In Jiang Weiqing's research on "Three-color Culture", he comprehensively analyzed the deep-seated metaphor of the three-color culture in the whole production and life of Yi people, and divided it into three categories: "First, preference for black is the embodiment of family hierarchy. "Second, the

preference for color carries the myth, legend and development history of the Yi people." "Again, the preference for tricolour stems from the influence of primitive religions." "Finally, a preference for three colors is an ecological adaptation." (Jiang W.Q.(2008))Combining the above points and the application of tricolor cultural elements in the life of yi people, it has become a fixed pattern and the expression of ethnic consciousness of this ethnic group, forming the unique tricolor cultural spirit within the nation. (Fan, H. L. 2009)

5. Conclusion

Natural lacquer is a great invention of Our country. Lacquer works exist in many different time and space in Our country, and the existence of Yi lacquer has added a lot of color to the history of Chinese lacquer. Lacquerware of Yi nationality is an indispensable part of yi culture and history. Lacquerware with both beauty and practicality is a necessity of yi people's life. In modern society, lacquerware tends to be used as art works and collections. It embodies the life wisdom, living habits and religious belief of the Yi people. It reflects the yi people's philosophy, cognition of things and ethnic memory. The development history of lacquerware reflects the changes of yi people's life and culture for thousands of years. With its internal social development and contact with different ethnic groups, such cultural changes have been caused. The reasons for its decline include both objective reasons that do not take people's will as the transfer, and avoidable and artificial factors. From the objective reason, the most fundamental is the impact of modern industrial products on it. The lacquerware of Yi nationality in Liangshan is mainly practical for daily life. Secondly, some of them, especially some exquisite lacquerware, are also articles of certain cultural significance. Because it is primarily a utility for life, it is inevitable that it will be hit when cheap, convenient, or more efficient industrial products come along. So research and development of cultural values is the key to resisting shocks. Try to put forward the development suggestion of yi nationality lacquer ware.

The first is a comprehensive and profound understanding of the value of lacquer art culture, the establishment of protection consciousness. From the perspective of national lacquer art culture, the lacquer art culture of Liangshan Yi nationality is unique in the types, shapes, patterns, colors and materials, and has high cultural value. From the perspective of Yi culture, it is not only a very prominent craft culture, but also has a long history and widespread use in Small and Small Liangshan area, which embodies the emotions of yi people and rich symbolic significance. So its protection is actually the protection of a unique culture. Publicity should be strengthened to establish a broad sense of protection, rather than purely economic use.

Second, strengthen the protection of lacquerware relics in museums. Precious ancient lacquerware is mainly produced in the early liberation or before liberation, or even earlier period, containing a high cultural and historical value. The lacquerware preserved in the existing museums includes the main types, shapes and decorative patterns of traditional Lacquerware of Yi nationality, which effectively protects the lacquer art culture from this aspect. Only effective protection, reasonable excavation and correct path development can provide more scholars to learn and the public to feel the charm of different cultures of lacquerware.

Third, the protection of more artisans. Lacquerware culture is not only tangible lacquerware,

but also the painting skills listed in the intangible cultural heritage protection list, which need to be protected by selected artists so that their skills can be passed down forever. The state has put forward policies and adopted measures to protect artists, but these lacquerware artisans may not find good opportunities and platforms to develop themselves and lacquerware culture.[1] What the local authorities should do is to understand the most cutting-edge policies based on the help and support from the government, find more development opportunities for handicrafts and lacquerware, and provide opportunities to cultivate handicrafts' cultural literacy and study.

Fourth, strengthen research protection. Now many scholars of liangshan yi nationality's lacquer art has systematically the angles of research, but also need to go further, because some of the artisans in culture, often ignore some important cultural details, as a scholar, should improve the sensitivity and find deeper culture, especially the need to be recorded by the video its production process, as a living material to save them(Li, C. ,2018).

In terms of scientific research, yi lacquerware is of great value to historical research, art research, culture research, natural science research, social science research and humanities research(Hui L.I.,2015.).As far as Chinese culture is concerned, lacquerware of Yi nationality not only contains its own cultural connotation, but also is closely linked with other ethnic cultures. The Chinese nation is a pluralistic and integrated one. For thousands of years, various ethnic groups have exchanged and blended with each other, forming an inseparable situation in which one is closely intertwined with the other. The inheritance and development of intangible cultural heritage skills need not only the efforts of the Chinese nation, but also the joint efforts of the entire Chinese nation to promote exchanges, exchanges and integration, mutual appreciation and mutual learning. Inheriting excellent traditional Chinese culture is of great significance to the historical process of realizing the Chinese dream of the great rejuvenation of the Chinese nation. The inheritance and development of excellent traditional culture requires the joint efforts of the whole nation to achieve common prosperity.

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